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THE QUESTION OF GUILT IN HARTMANN'S EREC

by

(C) DONITA MARIA CHRISTINA SCURTI

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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ABSTRACT

This thesis consists of an examination of the question of guilt in Hartmann von Aue's Arthurian epic Erec.

In Chapter 1, I have analyzed the evidence within the work itself to determine Hartmann's position on this question.

I have discussed possible reasons why the journey was undertaken; the religious aspects of the work; the development of the two main characters; and an explanation of why I believe these characters committed the acts which led to their guilt.

In Chapter 2, I compared Erec to three of Hartmann's other works--Iwein, Gregorius, and Der Arme Heinrich.

In the sections on Iwein and Der Arme Heinrich, I compared the relationship between Laudine and Iwein and the 'maget' and Heinrich respectively to that between Erec and Enite. The parallels and contrasts between these relationships can be used as evidence of Hartmann's attitude toward the duties and responsibilities of a knight within a personal relationship as well as toward society in general.

I also traced the development of Iwein and Heinrich as a knight and compared it to that of Erec in order to determine how they achieve the perfection which Hartmann expects of an Arthurian knight.

In the section on Gregorius, I analyzed Hartmann's attitudes toward guilt and punishment.

In Chapter 3, I compared Erec to Chrétien's Erec et Enide and to the Welsh Gereint, concentrating on five passages: the First Meeting, the 'Verligen' scene, the "Klageszene", the Reconciliation, and Joie de la Curt.

By making this comparison, I determined which aspects of Hartmann's Erec were borrowed from the original version of the work, which from Chrêtien, and which Hartmann himself developed. By making certain changes, Hartmann changed the thrust of the work to a significant degree.

After analyzing the above information, I came to the conclusion that both Erec and Enite are guilty, but to different degrees and of different things. Enite must take partial responsibility for the 'verligen'. She was also guilty of failing to do her duty as queen, and she had a faulty relationship with society.

Erec must take most of the responsibility for the 'verligen'. He also failed in his duty as a knight, he failed to accept his wife's role as it was defined by society, he failed to act in a courtly manner, and he had a faulty relationship with both society and God.

I concluded that the reason why Erec and Enite committed the acts which led to their guilt was that they were simply too young for both the honors and the responsibilities which are given them.

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INTRODUCTION

There are three questions which must be answered if one is to understand the question of guilt in Hartmann von Aue's Erec:

> Who is guilty and of what, and what was the cause or causes of the error?

The first of these questions has four possible answers:

1. Erec alone is guilty.
2. Enite alone is guilty.
3. Both are guilty.
4. Neither is guilty.

The critics who have concerned themselves with this question have not been able to come to an agreement. Cramer,[1] for example, believes that Enite alone is guilty. Piquet,[2] Kuhn,[3] Fisher,[4] and Blosen,[5] among others, believe that Erec alone is guilty. Bayer,[6] Tax,[7] Stolte,[8] and Huby[9]--believe that the two main characters share the guilt. The final possibility, that neither Erec nor Enite is guilty, is accepted only by Welz,[10] who blames society for all the couple's sufferings.

There is an even greater divergence of opinion among critics in answering the second question than the first. One reason for this is that the list of possible answers seems almost endless. Are both main characters guilty of 'verligen'? Is neither, or just one of them? Or are they guilty of 'untriuwe', jealousy, 'Unmâze'? Does the answer lie in a combination of these, and if so, which ones?

Carne,[11] Stolte, Green,[12] and Thoran,[13] to name only a few critics, believe that Erec is guilty of 'verligen'. Stolte and Carne also believe that Enite must share the blame, although hers is an

"Existentialschuld"[14]--she is the passive and unwitting reason for the 'verligen'.

Blosen maintains that, since Erec believes Enite does not love him and therefore ascribes 'untriuwe' to her, Erec is guilty, not only of a sin against society ('verligen'), but against Enite as well.

Cramer and Willson[15] both believe that the couple's marriage is 'inordinato', but for different reasons. Cramer describes the marriage as a "Missachtung der von Gott geordneten Weltordnung"[16] that should never have taken place. Willson disagrees. He believes that the problem with the marriage lies in the fact that Erec and Enite simply do not have a proper relationship with each other.[17]

Artin[18] and Tax believe that Erec is guilty of 'unmâze'. Symptomatic of this fault is his 'verligen', his obsession with fighting during the journey, and his mistreatment of his wife.

Hrubý,[19] Stolte, and Thoran all agree that Enite has failed in her duty to Erec. They differ, however, in their definitions of this failure. Hrubý believes that Enite is unfit to be Queen and must learn in the course of the journey how to fulfill this role. Stolte believes she has failed in her primary duty as a woman--she has not inspired her husband to do battle. She has, in fact, inspired him to do exactly the opposite. Zaddy[20] believes that Enite is unwilling to be Erec's true partner in marriage and to accept the responsibilities implicit in that relationship.

Endres[21] and Tax believe that Erec has a faulty relationship with God, in that he exhibits definite signs of 'superbia'.

Willson and Bayer believe that Erec lacks a sense of 'erbarmen', especially in the section between the 'verligen' and the reconciliation scene. Since Hartmann views this as an essential characteristic of a worthy knight, Erec must learn to feel 'caritas' for his fellow men before he can develop as a knight.

Bayer and Carne are of the opinion that the couple has a faulty relationship with society. They must learn to accept the responsibilities which accompany the honors society has bestowed upon them.

Welz is of the opposite opinion. He writes that neither Erec nor Enite is guilty of anything in the 'verligen' scene, which he views as ideal. Their error comes later when they leave the life they have chosen for themselves to obey society's dictates. Their guilt, then, consists of a slavish obedience to the laws of society.

The final question to be dealt with is why Erec and Enite have committed the acts that led to their guilt. Few critics have attempted to explain this. Kuhn mentions that, in his opinion, both Erec and Enite are "neutralisiert"[22] in the beginning, but does not expand on this theme. Carne goes a bit further, writing: "Aber noch sind beide nicht reif, diese Verantwortung zu über nehmen."[23] Again, she gives no other explanation.

I believe that Hartmann makes his position on these questions quite clear, and will attempt to answer them first by analyzing his Erec in detail and then by comparing it to his other works as well as to Chrétien's Erec et Enide and to Gereint.

Chapter 1

AN ANALYSIS OF HARTMANN VON AUE'S EREC

The Interdependence of Punishment and Guilt

Since many critics view Enite's presence on the journey of atonement as proof of her guilt, the first point to be discussed is the interdependence between punishment and guilt in medieval literature. Thomas Cramer writes that punishment without guilt is unthinkable in the Middle Ages:

> Die unauflösbare Interdependenz von Strafe und Schuld, ist dem Mittelalter angemessen und immanent. . . . Theologie und Philosophie, weltliche und geistliche Gerichtsbarkeit des Mittelalters kennen den Begriff der unverdienten Strafe nicht . . . Darüberhinaus kenne ich keine Dichtung des Mittelalters, die Bestrafung oder Bussleitung eines Schuldlosen zum Thema oder zum Nebenmotiv hatte.[24]

Cramer is not entirely correct. Rodney Fisher, for example, while conceding that this interdependence between guilt and punishment exists theoretically, lists several instances of the punishment of an innocent: In Erec, lines 52-58 and 95-98, in which Erec and the Queen's maid are beaten by the dwarf; also in Erec, lines 5394-5416, in which Cadoc is mistreated by the giants. There are other examples as well: In Iwein, lines 6377-6406, in which the ladies from 'juncvrouwen' describe their lives as virtual slaves; again in Iwein, lines 4918-4931, in which Harpin abuses Gawein's nephews.

An objection could be made against these examples because they are isolated incidents or because they contain non-courtly figures. However, in Parzival, lines 136,24-137,19, in which Orilus punishes Jeschute for her alleged infidelity; and in El Cantar de mio Cid, lines

2734-2762, in which the Counts of Carrion almost beat their wives to death because they believe the women are not their social equals; we find examples of courtly figures inflicting unjustified punishment upon other courtly figures. Nor is the second example an isolated incident. The relationship between the Counts and their wives is an important secondary theme. Therefore, one sees that punishment without guilt is certainly possible in medieval literature.

Reasons for the Journey

In a general way, the journey must be analyzed on three levels: Firstly, both Erec and Enite must learn to understand themselves. At the start of the journey, neither character fully understands the nature of his guilt. Erec, for example, seems to realize that he has been at fault for concentrating on Enite to the exclusion of all else (although he does not admit his guilt); he does not, however, understand that the 'verligen' was simply a symptom of a greater fault--'unmâze'.

Secondly, they must learn to have a responsible relationship with each other. Erec's behavior toward Enite on the journey emphasizes once again his 'unmâze'--just as at Karnant he was so obsessed by his love for her that he stopped performing knightly deeds, he is now obsessed by doing battle that he cuts himself off as completely as possible from his wife without actually leaving her. He must learn to love her spiritually as well as physically, and to find a balance between his personal and public life.

Enite loves Erec completely, but she is unwilling to accept her role as Erec's advisor as well as his wife; she must learn to take her place in his public life.

Finally, they must both learn to deal effectively with the world at large. During the 'verligen', they virtually cut themselves off from society, neglecting their duties and responsibilities because they prefer each other's company to society's. In the course of the journey, they are again cut off--this time physically as well as emotionally--at Erec's command. Not until the episode at Joie de la Curt do they demonstrate that they have learned to live within society's guidelines.

Enite's Presence on the Journey

Some critics maintain that, since Enite's presence on the journey is without precedent in medieval literature, she must ipso facto be guilty. This belief is clearly related to the idea that, if one does penance, one must be guilty. Cramer writes:

> . . . da Enite offenbar büsst, muss dieser Strafe doch eine Schuld vorausgehen . . . Enites Sühnefahrt stünde also, würde sie ihr ohne Grund liegende Schuld zugemutet, in der ganzen mittelalterlichen Literatur als singuläres Phänomen da.[25]

Carne sees another reason for Enite's presence. She believes that Hartmann sees women as a kind of teacher. Knights improve themselves through a relationship with a lady, a topos common in the Minnesang.

Fisher more or less agrees with Carne. He writes:

> . . . was Enite widerfährt, muss nicht als unbedingt entweder Bestrafung noch Busse sein . . . Falls sie tatsächlich Busse tut, muss diese bestimmt als unorthodox und wohl als ungültig betrachtet werden, da der Busse kein Schuldbekenntnis vorausgeht.[26]

Artin sees Enite as Erec's scapegoat. Just as before the 'verligen', Erec loved her inordinately, so he now seems to hate her. This sudden reversal of feelings is not a true change, but rather a result of Erec's innate 'unmâze'. Seen psychologically, Erec seems to turn his anger against himself on his wife.

Artin writes:

> . . . as Erec was before excessively sensual, he is now excessively severe with Enite, whom he chastises for his own spiritual blindness.[27]

Hrubý believes that Erec doubts Enite's abilities as Queen; and that he therefore takes her with him in order to test her and see if she can learn to fulfill this role.

Blosen subscribes to the idea that Erec is jealous and does not trust Enite out of his sight. He sees the phrase 'andere dinge' in the 'verligen' scene as proof for this view. This theory loses some of its force when one examines the notif of the "torn dress". In medieval literature, a torn or ragged dress on a woman may indicate that she is less than virtuous. Hratmann writes that Erec commands Enite to wear her best dress, probably indicating that he does not suspect her of infidelity. It is quite possible that, by making Enite wear her best clothes as befitted her rank, Erec was underscoring the nature of the punishment; that is, that she was to be treated as a servant.

I believe that all of these explanations are too simplistic to be totally valid. The answer is somewhat more complex than any of these opinions, and is in fact a combination of several of them. For Enite, the journey has the following functions: Firstly, the journey gives Enite the opportunity to discover, accept, and eliminate the

fault which lies behind her failure as Queen. This failure occurred when she was unable to tell Erec that she had overheard the courtiers criticizing him because she was afraid that, in so doing, she would lose his favor (3004-3012). She must learn to put aside her own fears and do what is best for the King, her husband. Zaddy writes about Chrétien's Erec et Enide but it applies equally well to Hartmann:

> By now it ought to be obvious that no blame should be attached to Enide for taxing Erec with his 'recreantise'. Her criticisms were both justified and necessary. . . . Where she was at fault was, in fact, in failing to raise the matter with Erec when the murmurings of his men first reached her ears.[28]

One need only compare the 'verligen' and robber scenes to see that she learns to accept her role as advisor in the course of the journey. All of these scenes have in common the fact that, in them, Erec is in trouble, and Enite has the opportunity to help him if she chooses. She does not do so at Karnant until she is forced by Erec to speak, but she does help on her own accord during her adventures with Erec.

Secondly, Erec uses the journey as a means of testing Enite's abilities as Queen. During the journey, he learns that he can depend upon her to put his interests ahead of her own; for example, she risks a beating or worse time and again in order to warn him of approaching danger in the encounters with the robbers. The reader realizes this only toward the end of the work, when Erec states that he mistreated her to discover if she was 'ein rehtez wîp' (6781-6782).

Some critics interpret this phrase as referring to marital fidelity. However, I believe that Hartmann meant a more general kind of fidelity--Erec needed to know if he could depend upon his wife to be loyal to him at all times and under all conditions.

Thirdly, Enite is used as a scapegoat by Erec, who does not understand the nature of his own guilt. It is significant that he, unlike Chrétien's Erec, does not admit that what the courtiers have commented about his 'verligen' is justified. It is quite obvious from Hartmann's wording of the scene that Erec blames Enite, not only for the 'verligen'--to a certain extent--but also for speaking out--after he had commanded her to!

Furthermore, the fact that, in the reconciliation scene, Erec admits that he has misjudged and mistreated her and consequently asks her forgiveness indicates that he realizes his behavior has been unjustified.

Finally, Enite is the catalyst with whose help Erec comes to understand his own guilt. Erec's gradual change in attitude toward his wife and society in general is the result of Enite's demonstration of unswerving loyalty to him under even the most adverse conditions. This loyalty convinces Erec that he was guilty, not only of the original 'verligen', but also of misguided suspicion and uncourtly behavior toward Enite.

God* and Enite

Hartmann expanded the role of God in his work to the point where He appears almost in the role of a secondary character. This is

*The courtly concept of God parallelled the relationship between lord and vassell. One owed Him certain services such as prayer and attendance at mass. In return for fulfilling these obligations, one expected the Lord to provide one with good fortune and assistance in times of trouble.

especially apparent in His dealings with Enite. She, as was the rule at that time, is religious, as can be seen from the fact that, whenever she is troubled, she calls upon God for aid. She seems to view prayer as true communication with God rather than as a meaningless formula.

It is interesting to note that, as Enite's communication with Erec ceases, that with God becomes more personal; the stricter Erec becomes, the more caring God becomes. Hartmann stresses several times that, although Erec believes his wife is guilty and mistreats her, God deals with her with great affection and mercy.

Several examples of God's intervention in Enite's affairs during the journey can be found. For example, Erec commands her to keep silent but, when she perceives that she will be putting him in danger if she obeys him, she is uncertain about what to do. So she prays to God, asking Him to assist her in making the right decision. Hartmann makes it quite clear that God answers her prayers and helps her save her husband's life. This motif is repeated three times: after both encounters with the robbers (3353ff and 3149ff) and after the betrayal of the Count (3974ff).

Another example of God's concern for Enite is to be found in lines 3461-3467, in which Hartmann writes that God Himself lessens her burden in the care of the horses.

Later in the work, when Enite believes that Erec is dead, she lets her love for her husband overwhelm that for God (5774ff). She criticizes Him, saying that a man and wife belong together and therefore she wants to die. She decides to reject God's laws and kill herself. But, before she can carry out her plan, Count Oringles arrives

to stop her. Hartmann says plainly that the Count had been sent by God: 'den got dar gesande' (6117). In spite of the fact that Enite has tried to break one of His laws and has, for the moment, rejected Him, God still feels 'erbarmen' for her and helps her in her hour of need.

Commentary by Secondary Characters: Enite

The reactions of secondary characters to Erec and Enite are important for the understanding of the question of guilt, because one of Hartmann's main points is that a true knight and a true courtly lady must learn to deal in a responsible manner with society as a whole. The commentary by secondary characters--who represent this society--reflects whether or not the main characters have achieved this goal.

I shall begin by discussing these characters' reactions to Enite. The first comments to be discussed come from the various members of Arthur's court. Queen Ginover, for example, takes care of Enite personally, overseeing her preparations before she is presented to the rest of the court. The Queen even goes so far as to dress Enite "selbe mit ir hant' (1541). When Enite has completed her toilette, Ginover takes her by the hand and brings her to King Arthur.

Arthur is so impressed by her beauty that he too takes her hand, and allows her to sit next to him. He describes her as the most beautiful woman at court, in fact in the whole world, and then kisses her, a right which he won by killing the white hart.

His courtiers say that they have never seen a 'ritterlîcher wîp' (1701). Even the Knights of the Round Table are overwhelmed by

her beauty, so much so that they 'ir selber vergâzen / und kaphetin die maget an' (1739-40). This is a common topos and can be found in Tristan and Isolde and the Nibelungenlied as well.

The members of the court at Karnant are equally impressed by Enite. Hartmann writes:

> so emphiengen si all geliche
> harte vriuntliche.
> Erecken mit sînem wîbe.
> ez endorfte vrouwen lîbe
> baz erboten werden nie
> dan ouch ir dô man si emphie. (2898-2903)

Erec's father approves of her as well. Hartmann writes that the King was overjoyed at the sight of his son and Enite and, in fact, 'sîn sun geviel im wol (2912) / doch geviel im vrouwe Enîte baz (2916)'. He even abdicates so that his son will become King, and Enite, Queen.

The following reactions are those of the people whom Erec and Enite meet in the course of the journey.

The leader of the second band of robbers says:

> [Erec] vüeret ein ritterlîchez wîp:
> der ist bekumbert ir lîb.
> sie vueret driu ros ander hant:
> si ist, han ich ez rehte erkant,
> dem ambet ungezaeme. (3324-28)
> ich enhân nie schoener wîp gesehen. (3333)

The robber's speech contains the three points which are repeated by other characters throughout this section: that Enite is very beautiful, that she is noble, and that she is being treated in a manner unsuited to her rank.

The next person the couple meets is the Page. He, too, is struck by the unsuitability of Enite's task:

ze vlîze begunde [the Page] schouwen
die bekumberten vrouwen.
ir gevertes in grôz wundernam. (3500-02)

He takes the horses from her while she eats and offers to care for them when the three continue their journey to his master's castle. Erec, of course, refuses; but he offers the boy one horse as a reward for his help. When the boy rides ahead to the castle to warn his lord of the coming visitors, he describes Enite as 'daz schoeniste wîp . . . / die wir ie gesâhen' (3621-22).

The Count immediately falls in love with Enite and determines to take her away from Erec. These two are similar in that both are essentially good men who are so overwhelmed by 'minne' that they find themselves committing very uncourtly acts under its influence. Hartmann makes it quite clear that, up until this time, the Count was a very virtuous man, but that even the most virtuous of men is easy prey for 'minne':

vil manegen man diu werlt hât
der nimmer in dehein missetât
sînen vuoz verstieze
ob ins diu minne erlieze. (3698-3701)

When the Count sees the couple sitting apart from each other at table, he is surprised and asks Erec why they do this:

der ist wünneclich ir lîp
und sô wol genaeme
daz si baz bî iu zaeme
danne dort an jener stat.
wes habet ir si von iu gesat? (3739-3743)

He then repeats the aforementioned motif; that is, that Enite is noble, beautiful, and mistreated:

ein teil durch iuwern gewin
und benamen durch iuwer êre.

mir erbarmte nie sô sêre
weder man noch wîp
als iuwer waetlîcher lîp.
sît ich iuch hiute liden sach
als missezaemen ungemach
der einer vrouwen nie gezam. (3755-3762)

The next encounter to be discussed is that with Guivreiz. In spite of the fact that he is almost as small as a dwarf, he possesses none of the uncourtly characteristics usually associated with these uncourtly figures. On the contrary, he is depicted by Hartmann as the very epitome of the courtly knight. He, too, is impressed by Enite's beauty and nobility but, unlike the others, is not overcome by 'minne':

mich bedunket âne strît,
ir muget wol ein degen sîn.
daz ist an zwein dingen schîn:
ir vueret, sam mir mîn lîp,
daz aller schoeniste wîp
der ich ie künde gewan. (4329-34)

In Oringles, we see a repetition of the motif previously seen in Erec and the Count--a man driven almost insane by 'minne'. He, like the others, instantly recognizes her nobility and beauty:

nie schoener wîp hete gesehen (6182)
si ist benamen ein edel wîp (6192)
si ist mir genuoc wol geborn (6202)

Hartmann's Direct Commentary: Enite

Throughout the work, Hartmann makes numerous comments about Enite. All of these reflect his personal opinion of her and are, for that reason, important evidence when answering the question of whether or not Enite is guilty.

When Enite arrives at court, she is dressed in rags, but the Queen takes her into her own care and dresses her in rich garments.

Significantly, the garment she is given to wear is green in color.* By adding this detail, Hartmann reinforces the youth motif. The poet uses 50 lines to praise her grace and beauty, then goes on to say that he cannot praise her sufficiently: 'si muoz von mir beliben / ungelobet nâch ir rehte' (1601-02).

Cramer writes that, with these words, Hartmann means to say that he cannot in all conscience praise Enite since ". . . durch blossen Garderobenwechsel ist Enite nicht zum lobelichen 'wîp' geworden".[29] Therefore, she is 'ungelobet, nâch ir rehte'.

This is, of course, not the case. The words in question constitute a common medieval rhetorical formula known as the "Unsagbarkeitstopos". Hartmann makes his position perfectly clear by continuing:

> ez was vrouwe Enîte
> diu aller schoeniste maget
> diu ie, sô man saget,
> in des küneges hof kam. (1607-10)

Hartmann continues his praise of Enite in the scene in which Ginover introduces her to the court. She is described as incredibly beautiful and--more importantly--'ritterlîch': 'man gesach nie ritterlîcher wîp' (1707).

The next comment to be discussed is somewhat ambiguous. In lines 6771-76, Hartmann writes:

> dô endete sich zestunt
> diu swaere spaehe
> und diu vremde waehe
> der er unz an den tac
> mit ir âne sache phlac,
> daz er si mit gruoze meit
> sît er mit ir von hûse reit.

*See Carne, p. 33.

'âne sache' is the key to the passage. Cramer is of the opinion that it is a legal phrase, meaning "Verhandlung".[30] Other critics disagree. Fisher, for example, believes it to mean "ohne Grund".[31] It is impossible to tell from this instance alone which of these critics is correct. However, Hartmann uses this phrase twice more in Erec, in lines 4629-44 and 3592. In both cases, the meaning is unquestioned--it is translated as "ohne Grund". Cramer seems to have changed his mind because, in his translation of Erec, he himself translates line 6775 as "grundlos (?) mit ihr verfahren war".[32]

In the episode with the Count, Enite lies and betrays the Count in order to save her husband's life. Hartmann describes these actions as 'schoenen list' and defends her:

> vrouwe Enîte was ein getriuwez wîp. (3943)
> diu hete den grâven betrogen
> und âne sünde gelogen. (4026-27)

This is an example of what Willson calls "Treuebenen"--since Enite lies, she is on one level untrue; but, since she does it to help her husband, she is true on a higher level.[33]

Later in this same episode, when Enite and Erec are fleeing from the Count, it is she who hears the sound of pursuit, as she is always first to recognize danger. She once again breaks her promise not to speak and warns Erec that they are being followed. Hartmann defends this act, stating clearly that, without her help, Erec would certainly have been killed:

> des was im warnunge nôt
> und vrumte im dicke vür den tôt.
> doch ez im solde wesen zorn,
> er haete dicke verlorn
> von unbesihte den lîp,
> wan daz in warnte daz wîp. (4160-65)

After doing battle with the giants, Erec falls to the ground, seemingly dead. Enite reacts violently, crying, screaming, tearing her gown, and raging against God. This is extremely uncourtly behavior, but Hartmann once again defends her. Piquet writes that Hartmann:

> . . . est attendri par la noble résignation et l'immuable fidélité de la malheureuse femme . . . met en lumière la bonté et l'intelligence d'Enide, décrit sa douleur en termes émouvants, fait ressortir son dévouement que n'effraie pas le noble et suprême sacrifice, et constate que c'est grâce à elle que son époux échappe à la mort.[34]

The poet writes that Enite acts 'nach wîplichem site' (5762) and that 'ir klage was vil staete' (6442). This means that her mourning, in spite of the fact that it runs counter to the courtly ideal of 'mâze', is quite in order, since it is a sign of Enite's 'staete' and 'triuwe' toward her husband. Viewed in this light, her behavior is understandable and acceptable.

Hartmann repeatedly describes Enite as 'guot'--21 times in fact. All but five of these occur between the beginning of the 'verligen' and the departure from Guivreiz's castle. He also describes her as 'triuwe' and 'staete' eighteen times; again all but five times in the abovementioned section.

In the last points to be discussed, Hartmann's views on Enite are demonstrated in a somewhat more indirect manner than in the previous examples. In all of Hartmann's works, the heroines are described in a very positive light. Even Gregorius' mother is, in spite of her sin, depicted as a good woman. Female secondary characters, too, are, in virtually every case, positive characters, the older sister of Schwarzdorn being the sole exception. Taking this into account, one

must conclude that Hartmann viewed women in a very sympathetic manner and that he probably could not accept a wicked woman in the role of heroine. A woman with a flaw, certainly; one who, because of her actions, must take full blame for the suffering endured is not possible.

The second bit of evidence is that Hartmann's work is known as Erec, while Cretien's is called Erec et Enide. A few critics see this change as proof of Enite's guilt. One must, however, remember that no one really knows what title Hartmann gave his work, since the first part of it has been lost. Even if the title were to be discovered to be Erec, it still would not necessarily indicate any ill-feeling on the poet's part toward Enite. Hartmann shortened other titles as well, for example, Chretien's Ivain, le chevalier au lion became simply Iwein in Hartmann's version.

Enite's Development

Kuhn describes Enite in the opening scenes as "neutralisiert". Another way to express this is that she is young and immature. Hartmann repeatedly compares her behavior to that of a child. For example, in lines 1320-1325:

> ir gebaerde was vil bliuclîch,
> einer megede gelîch.
> si enredete im niht vil mite:
> wan daz ist ir aller site
> daz si zem êrsten schamic sint
> unde blûc sam diu kint.

He again describes her as 'bliuclîchen' in line 1489 and, in the passage 1708-1725, he describes her embarrassment at all the attention she is getting at Arthur's court:

Alsô sî . . .
. . . si sitzen gesach,
schame tete ir ungemach.

als diu sunne in liehtem tage
ir schîn vil volleclîchen hât,
und gâhes dâ vür gât
ein wolken dünne und niht breit,
sô enist ir schîn niht sô bereit
als man in vor sach.

Enite has probably never been at court, but this is not through any fault of her own. Stolte believes that she is an outcast from society because of her poverty; and that this poverty does not symbolize any guilt or lack on her part,[35] as Cramer maintained in a later article.[36]

She is raised very quickly from the position of daughter of a poor Count to a position of wealth and power as Queen of Karnant and, because of her lack of experience in dealing with the courtly society to which she was born, she is unable--and, to a certain extent, unwilling--to accept her responsibilities in this role. Her inexperience in these matters leads to her failing in her duty to her husband, both as a knight's lady and as Queen.

Enite has failed in her duty to Erec in two ways: firstly, she has failed to inspire him to do knightly deeds; and, secondly, she has failed in her role as intermediary between Erec and the rest of the world.

Instead of inspiring her husband to do knightly deeds, she has unintentionally caused him to do just the opposite. He stays at home for her sake. She is, then, the passive source of his error. Hartmann stresses the fact that she is only indirectly to blame by describing

her in this passage as 'biderbe unde guot' (3003). Stolte writes that Enite's guilt is "keine moralische Schuld . . . es ist eine Existentialschuld, eine Verantwortung, die sie durch ihr Dasein und ihr So-Sein auf sich genommen hat".[37] Willson believes that Enite fails in her second role--as intermediary--because of fear; she is afraid that she will lose him.[38] I believe that this is partially true. There is, however, also an element of selfishness in her acts. She wants Erec to stay out of danger--understandably--but she tries to protect him at the cost of his honor. She has confronted this problem once before the 'verligen' scene--during the tournament, she fears that she will lose him because he values his honor more than his life, but she accepts this since she feels she would rather have a hero for a husband than a coward (2839-2878). The main point of difference between this scene and the 'verligen' scene is that she has no opportunity to influence Erec either way in the earlier scene. When given this opportunity at Karnant, she fails to encourage her husband to change his ways and, by implication, seems to decide that she would rather have a live--though dishonored--husband than a dead, honored one. This is unacceptable behavior in a Queen.

The journey affords Enite the opportunity to recognize, accept, and eliminate this flaw in herself. She accepts her share and more in the guilt of the 'verligen', but does not recognize her other fault. However, she begins to fulfill this role, almost against her will, in the course of the journey. Erec commands her under pain of death not to speak to him. But, in their first three encounters--twice with robbers and once with the Count--she is forced to do so in order to

save his life. She does not make the decision to speak alone, but asks God's help.

In the first encounter, Hartmann takes 31 lines to describe how she comes to a decision (3149-3179); in the second, 25 lines (3353-3372); and in the third, 19 lines (3974-3992). In their fourth encounter, when the Count is pursuing them, she warns Erec immediately without stopping to ask God for help in making her decision.

However, she is still not comfortable in this role as intermediary, as we see in the "Klageszene". There, she blames herself for Erec's death, and deeply regrets speaking to him at Karnant about his failings as a knight:

> . . . ein wîp (5943)
> diu ir man verraten hat (5945)
> daz vervluochet si der tac
> do ich die rede ruorte! (5955-56)

After Limors, she accepts her role as intermediary completely. When the couple is escaping the castle, she guides her husband, showing him which path to take, since he had been carried to the castle unconscious, and is therefore unfamiliar with the region. Another example of Enite in this role can be seen in the second meeting with Guivreiz. Guivreiz does not recognize Erec, challenges and defeats him. The little King is about to kill him when he recognizes Enite's voice and realizes whom he has been fighting. Enite is, in this scene, the means by which a relationship is established between Erec and society, as represented by Guivreiz.

Enite is Erec's guide in other ways as well, most importantly in his relationship with God. She has always trusted in Him, seeking

His aid, and doing His will; now, Erec will do the same. This is illustrated by the fact that, after Limors, God Himself answers Erec's wish that his horse be returned to him.

Thus, by the end of the journey, Enite has corrected her faults: she has inspired her husband to knightly deeds, in the battle with Oringles; she has accepted her role as intermediary, in the passages dealing with the escape from Limors and with the second Guivreiz encounter; and she has taught--by example--her husband to improve himself, as seen in Erec's changed relationship with God.

Enite's attainment of perfection is symbolized by the gift given her by Guivreiz's sisters--a magnificent horse which Hartmann describes in lines 7264-7766. The fact that she receives a horse is significant because, being an essential of courtly life, the horse signifies that she has been reintegrated into courtly society, just as her receiving a horse after the Iders episode indicated that she was about to be integrated therein.[39]

The horse's coloring is particularly striking: it is black on one side, white on the other, and has a grass green stripe down its back. The colors black and white, like the stirrups carved in the shape of dragons, symbolize the struggle between good and evil. In the stripe, we see the recurrence of a motif. The color green has been associated with Enite twice before; when she first meets Erec, she is wearing a green dress, and when she is brought to court, Ginover dresses her once again in green. The horse's stripe also foreshadows one final mention of this color, this time in relation to Erec, who takes a grassy green path to Joie de la Curt. In all four cases, green

symbolizes hope and a new beginning. The fact that the motif is expanded to include Erec may indicate that the two lovers have become a single unit.[40]

The saddle and saddle pillow contain references to two famous pairs of lovers, Aneas and Dido, and Pyramus and Thisbe. Their love, like that of Erec and Enite, was a 'minne âne mâze'.[41]

Erec and Enite's adventures culminate in the encounter with the denizens of Joie de la Curt. However, I will not discuss this episode at this time, since a complete explanation of it will be given in a later section.

Erec's Presence on the Journey

The explanation of Erec's presence on the journey is at the same time simpler and more complex than that of Enite's presence. It is simpler in the sense that Erec seems to recognize his guilt in the 'verligen' and takes steps to atone for it, and in that the knightly journey as a means of expiation for dishonor is a common motif in medieval literature. It is more complex in that he does not understand that the 'verligen' is merely a symptom of a deeper flaw; and that this lack of understanding leads to a number of further sins.

Virtually all critics agree that Erec is guilty to some degree of the 'verligen'; one exception is Welz, who believes that Erec simply thinks he has sinned, when in fact he has not.[42]

Several critics--among them Huby[43] and Kuhn[44]--say that Erec's purpose in ordering the journey is to test Enite in some way. Cramer[45] and Fisher[46] believe that he does so in order to punish her, either for

causing the 'verligen', or for speaking out. Carne[47] and Buehne[48] see the journey as a necessary step in his development as a knight.

Stolte[49] and Bayer[50] believe the journey is itself a source of guilt for one of two reasons: firstly, it is simply the reverse side of the same coin as the 'verligen'--then, he was obsessed by sensual love; now, by fighting. And, secondly, by isolating himself and his wife from courtly life, he is in effect rejecting society.

Kuhn[51] and Huby[52] maintain that Erec's anger, whatever causes it, results in the mistreatment of Enite, and a distinct lack of 'erbarmen' on Erec's part when dealing with his wife and with his opponents. This is an insult to the courtly God and society.

Bezzola[53] and Fisher[54] maintain that, by blaming Enite for speaking out, Erec rejects the role of woman as defined by society, another flaw which he must overcome.

It is generally agreed that the flaws and errors which characterize Erec during the major part of the work are symptomatic of a single basic flaw--'unmâze'.

I believe that, by undertaking the journey, Erec is attempting to atone for his 'verligen'. But, since he does not realize that this was merely a symptom of a greater flaw, his act of atonement results, not in the abatement of his guilt, but in increasing it. Furthermore, by punishing Enite for telling him what his courtiers have been saying, he is rejecting the role of woman as defined by courtly society. His extreme anger at his wife results in uncourtly acts directed against both her and others, and in a lack of 'erbarmen' toward Enite and his opponents; this in turn further disorders his already somewhat faulty

relationship with God. Finally, by isolating himself and his wife, he is exhibiting a different facet of the same sin which resulted in the 'verligen'--that is, his 'unmâze'. He is unable at this time to reconcile his personal and public life. In the course of the journey, he must therefore learn, with Enite's help, to conquer this 'unmâze' within himself.

Erec and God

Erec's relationship with God undergoes a drastic change in the course of the work. Generally speaking, one can say that, in the beginning, Erec is typical of his time: he is religious in that he believes in God intellectually, but he relies on formula and ritual in dealing with Him.[55] He attends mass when he ought to; he swears by God, etc.; but there is no personal involvement. By the end of the work, Erec believe in God emotionally as well as intellectually and relates to Him in a personal manner.

In the first part of the epic (lines 1-2923), all references to God by Erec are what Ulrich Stökle calls pious formulas.[56] In line 133, for example, he refers to 'der himmelkeiser' when speaking with Ginover, but there is no sense of personal belief in what he says.

In lines 138-141 and 567-570, he uses phrases like 'mich got sô gêret' and 'mir sô helfe got' as casually as a modern speaker of English would use the phrase "God willing". Again, there is no indication that Erec truly depends on God's support and help.

This fact is emphasized by Hartmann's two descriptions of Erec's preparations for battle in this part. The first occurs in lines

663-664; and the second in lines 2489-2500. In both cases, Hartmann says that Erec attends mass, but the knight seems to view this simply as an obligatory ritual, since he says no special prayers and does not ask God to help him in the coming battles.

We see another example of this "mass motif" in the first passage of Part 2, which consists of lines 2924-6687. In lines 2942-2945, Hartmann describes Erec attending mass merely because he is obliged to go by custom. The poet goes so far as to say 'dâ was ir tweln alsô lanc / unz daz man messe gesanc'. In other words, Erec does the minimum required of him, but no more.

Just as he makes no direct mention of God before the fight with Iders or before the tourney, Erec does not seek His aid in dealing with the robbers, nor in the first encounter with Guivreiz. He mentions God in lines 4349 and 4359, but these are again mere stock phrases: 'nû enwelle got' and 'durch got'.

In the episode with the Count, we see a subtle change in Erec's relationship with God. When he and Enite are attempting to escape from the Count, Erec calls upon God for assistance:

> . . . herre got der guote,
> habe mich in dîner huote
> und hilf mir âne schande
> von disem lande. (4232-35)

The reason why Erec is now dealing on a personal level with God, Hartmann explains in lines 4116-18:

> wan durch vorhte des wîbes,
> (niene sînes lîbes,)
> was im von dem lande gâch.

Because Erec has for the first time really felt a need for God's help, he receives it, but there is no mention of personal intervention by God Himself.

This is not the case in the Cadoc episode. Erec does battle with two giants to free Cadoc, for whom he feels 'erbarmen'. Hartmann explains how Erec was able to withstand the giants' blows:

> wan daz der mit im was
> der Dâvîde gap die kraft
> daz er wart sigehaft
> an dem risen Gôlîâ. (5561-65)

Just as God helped to lessen Enite's suffering when she was forced to care for the robbers' horses, so now God protects Erec.

The next indication that Erec's relationship with God is undergoing an extensive change appears in his apparent "resurrection". Tax believes that Hartmann intended this scene to parallel the Lazarus story in the Bible. He writes that the following passage is a word-for-word translation of the Bible passage:

> nû sprechet, swâ ein tôter man,
> mit bluotigen wunden,
> gerêwet, in gewunden
> houbet und hende,
> vüeze en einem gebende . . . (6669-73)[57]

Just as Jesus with God's help raised Lazarus from the dead, Enite with God's help raises Erec from the "dead" by crying out to him. Willson writes, "Enite's part in the salvation of Erec cannot be overestimated. . . . Erec is reborn in and through the love of Enite".[58]

In the opening passage of Part 3 (6688-10135), the couple is fleeing from Limors and are forced to go a short way on foot, since Erec's horse has been lost. This is quickly changed when God Himself

returns Erec his horse: 'ez vuocte et gotes willen' (6726). This fact indicates that an ordered relationship has been established between Erec and God. Erec trusts in Him unquestioningly, depends upon Him for aid, which--as can be seen in the incident with the horse--God willingly bestows, and tries to do His will.

Another example of this changed relationship with God is to be found in the second encounter with Guivreiz. Hartmann asks God to protect Erec, saying 'nu si got der in ner!' God does so, once again using Enite as his tool. She asks Guivreiz to spare her husband's life, Guivreiz recognizes her voice, and decides not to kill Erec.

Hartmann continues by saying that Erec has solved his difficulties with God's help and expresses once again his desire that God continue to watch over Erec:

> nû hete in [Erec] an der genâden sant
> ûz kumbers ünden gesant
> got und sîn vrümekeit (7070-72)
> got helfe im nû vürbaz (7077)

In the Joie de la Curt episode, we see the continuation of this ideal relationship with God which culminates in Erec's belief that God has sent him there (8527-28) to rescue the inhabitants of the garden; which he does.

Commentary by Secondary Characters: Erec

When Iders first meets Erec, he refers to him as 'kindische' (711) and 'jungeling' (708). But, after being defeated, he quickly learns to respect the young knight and the passage ends with Iders calling him 'edel ritter' (957) and 'tugenthafter man' (961).

Arthur rejoices over Erec's victory (1260-61) and gives him a magnificent welcome (1287). During the wedding tournament, Arthur berates some knights for staying in bed too long and compares them to Erec who is already on the jousting field (2526-30). This is, of course, ironic foreshadowing of Erec's 'verligen' at Karnant.

In lines 2974-76, Hartmann writes that Erec's courtiers are displeased by Erec's 'verligen'--and with reason, since his newly won fame is quickly changed to dishonor. His court suffers a decrease in honor as well:

> sîn hof wart aller vreuden bar
> unde sîunt nâch schanden. (2989-90)

In the first encounter with Guivreiz, Hartmann writes that the King recognizes Erec immediately as a noble knight by his appearance (4329-34). This shows that Erec is regaining the honor which he had lost as a result of his 'verligen'.

In lines 5372-74, Cadoc's wife prays for Erec's victory over the giants. This is significant since it is in this scene that a proper relationship between God and Erec begins to be established.

In lines 6241-48, Hartmann writes that Oringles, upon looking at Erec's "dead" body, tries to comfort Enite with his belief that Erec was just an average sort of person, and that she would be better off with him (Oringles). Oringle's underestimation of Erec can be compared to Iders'; just as Erec's defeat of Iders led to his winning of Enite and gaining honor, now his defeat of Oringles leads to reconciliation with Enite and regaining of honor.

Hartmann's Direct Commentary: Erec

Up until the 'verligen' scene, Hartmann's commentary on Erec consists of the highest possible praise. This culminates in the passage (2816-21), in which the poet compares Erec to Solomon, Absalom, Samson, and Alexander. This is not, however, unadulterated praise. All of these men have the same flaw--they have succumbed to the temptation of a woman--and so, by association, must Erec.

At Karnant, this flaw becomes plain when Erec "verliegt sich" and Hartmann writes:

> daz man im ê sô wol sprach,
> daz verkêrte sich ze schanden. (2985-86)

Hartmann adds that Erec has been criticized 'mit reht' (2974-76).

In lines 3445-49, we see an indirect criticism of Erec's treatment of Enite:

> swie verre ez wider vrouwen site
> und wider ir reht waere,
> si leit ez âne swaere
> mit senftem gemüete:
> daz lêrte si ir güete.

It is, of course, Erec who is making Enite suffer.

While superficially explaining how the Count--a basically good man--could be driven to contemplate murder because of 'minne', Hartmann is also explaining how a promising knight like Erec could do the things he has done to his wife:

> vil manegen man diu werlt hât
> der nimmer in dehein missetât
> sînen vuoz verstieze
> ob ins diu minne erlieze. (3698-3701)

In lines 3955-58, Hartmann writes that Erec is avoiding Enite because he is still so angry with her:

diz was iedoch ein wunder,
daz er durch deheinen zorn
im den muot hete erkorn
daz er sô schoene wîp meit.

The fact that Hartmann here admits that Erec is acting in anger argues against the view that Erec is behaving the way he is to test his wife; it seems reasonable that his treatment of her is prompted in part at least by a desire to punish her.

In the first encounter with Guivreiz, Erec almost commits a very uncourtly act:

Erec . . .
hâte nâch missetân,
wan er wolde in [Guivreiz] erslagen hân. (4439-41)

He is stopped from doing so when Guivreiz says:

nein . . .
durch dîn schoene wîp
sô lâ mir den lîp. (4442-45)

In the meeting with Cadoc and his wife, we again see that Erec is developing. Hartmann writes (5333-34) that Erec wants to help them because he feels pity ('erbarmen') for them. This is the first time that he has fought to aid another person.

After his "rebirth" at Limors, Erec is a changed man. This can be plainly seen by the fact that, whenever Hartmann invokes God--as he frequently does now--to aid Erec, He does so. Examples of this motif can be found in lines 5561-65, 6698-6701, 6901, 7077, and 8891-94.

Erec's Development

Throughout Part I (lines 1-2923) of Erec, Hartmann has nothing but praise for the hero. One sees an example of this in lines 2479-83,

in which the poet describes Erec's feats in such superlative terms that one is inclined to think that Erec could not possibly improve on the deeds which he has already done.

But he does so. In lines 2503-12, Erec fights and defeats an opponent without bothering to don his armor. In lines 2617-22, Hartmann describes how Erec refuses to keep the horses which he has won in the jousting--he is not interested in booty, only in gaining fame. The court is amazed by his generosity.

In lines 2666-87, Hartmann describes a combat between Gawein, Segremors, and the son of Count Gilules on one side and Erec on the other. All three of his opponents are praised in glowing terms, but Erec defeats them easily.

In lines 2759-60, Hartmann writes that there had never been a better knight in all of Britain.

Finally, in lines 2813-21, Hartmann compares Erec to other great heroes of the past. He writes that Erec has the wisdom of Solomon, the beauty of Absalom, the strength of Samson, and the generosity of Alexander. It is only upon hearing these names that the listener begins to realize that Hartmann's exalted praise of Erec has been somewhat ironic.[59]

Firstly, all of these men had the same flaw--they were brought down by a woman. Secondly, there is no mention of 'gotes hulde' in the list of attributes. This is significant in light of Hartmann's belief (as stated in Iwein and Der Arme Heinrich) that a knight must have a proper relationship with God. Thirdly, this ultimate in praise--which Hartmann has led up to in terms which became increasingly more

hyperbolic--comes immediately before Erec's fall. And finally, in Part 2 of the epic, Erec is noticeably lacking in both wisdom and generosity.

The first flaws we see in Erec are to be found in the 'verligen' scene. Enite is afraid of what her husband will do when she tells him what the courtiers have been saying, so she makes him promise not to be angry (3047-49). He does become angry, breaking his promise to her, a very unknightly act.

His second wrongful act is that, when confronted by his courtiers' criticism, he never states outright that he accepts responsibility for his actions, or that the criticism was justified. This can be compared to Sir Gawain--the epitome of the Arthurian knight--in Sir Gawain and the Green Knight. This knight admits willingly that he had succumbed to a lady's blandishments and that he holds himself to blame for it:

> I acknowledge, knight, how ill
> My shameful faults here show. (Part 4, Chapter 16)

One sees from these facts and from other details that Erec is very angry at what Enite has said, and that he starts the journey still under the influence of that anger.

Erec forbids Enite to speak to him under pain of death, but she is forced to do so in the scenes with the robbers, or watch her husband be murdered. Chrétien writes that Erec could actually see the robbers coming but pretends not to (2961-62) because he wants to see what Enide will do. Hartmann does not say this, so the listener must assume that Enite's warning was necessary. Erec reacts negatively to her help

and, to punish her, he makes her care for the robbers' horses. When one compares this incident with the earlier one when he protested against her taking care of his horse at her father's house, one sees how much he has changed.

This uncourtly behavior continues in the episode with the page. Hartmann writes that Erec gives the boy a horse in return for his help but:

> er hete si im elliu gegeben,
> wan daz der vrouwen leben
> dâ mite gesenftet waere:
> er liez ez durch ir swaere. (3576-79)

During the Count's pursuit of the couple, we see the first indication that Erec's harsh attitude toward Enite is beginning to soften. Hartmann writes that Erec was afraid that Enite would be hurt, and was for that reason anxious to leave the Count's land:

> wan durch vorhte des wîbes,
> [niene sînes lîbes,]
> was im von dem lande gâch. (4116-18)

Another hint that Erec is beginning to change is to be found in lines 4232-35, in which Erec asks God to help him escape from the Count. They do escape, but there is no mention of a personal intervention by God.

Once they have defeated the Count and ridden to safety, however, Erec's anger returns, and he scolds Enite more strenuously than before, even though Hartmann states plainly that, if she had not warned him, he would have died (4160-65).

In the Count, we see a figure who parallels Erec in several ways. Firstly, Hartmann takes time to enumerate the Count's virtues in

lines 3685-90, something which Chrêtien does not do. Similarly, Erec was a good, though not perfect, man before he was overwhelmed by his passion for Enite.

Also like Erec, the Count is driven to commit uncourtly acts under the overpowering effect of 'minne'--Erec "verliegt sich" and the Count plots murder.

Like Erec in the Limors episode, the Count is severely wounded in combat and is returned to the castle stretched out on a bier (4252-4256).

Erec's progress continues in the first Guivreiz encounter. When Enite cries out that she wishes she could take his place in the combat since she is afraid of him being killed, instead of punishing her for speaking, he replies 'wan dâ verlür ich mêre an' (4431). After the battle, she helps to bind her husband's wounds, with no objection from him. Also, there is no mention of the couple sitting apart from each other at Guivreiz's table as they had done in the previous episode.

In the Cadoc episode, we see more solid evidence that Erec is beginning to recover himself. For the first time, it is he, rather than Enite, who first hears the lady crying out. He decides to help Cadoc because he feels 'erbarmen' for him. This is the first time he has fought to benefit someone else. Also, before he leaves Enite to search for Cadoc, he speaks to her quite naturally, and there is no further mention of the ban on speech.

Just as Erec's relationship with his wife is improving, so is his relationship with God. Hartmann writes that, just as God had previously protected Enite, now He does the same for Erec (5561-65).

The Limors episode is the turning point in Erec's development in that it is here that he achieves the perfection which Hartmann expects from a knight. When he hears his wife scream, Erec awakens from the coma into which he has fallen as a result of his fight with the giants. He immediately rushes to her defense and the two escape the castle walking side by side (6706-07). When God sends him his horse (6726), Erec allows Enite to show him the path away from the castle. Symbolically, he has finally accepted her as his equal; and has accepted, too, her role as guide and advisor.

Oringles is Erec's parallel even more so than was the Count. Like Erec and the Count, he is a basically good man who has been overcome by 'minne' (6355-56). Also like Erec, he does not understand Enite (6303-06). His view of God is very formulaic (6351, 6391) as was Erec's in the beginning. He mistreats Enite (6521-23, 6578-79) and tells her to keep silent (6420). Like Erec, he is criticized by his court for committing unknightly acts (6526-28). He suffers, in short, from 'unmâze'.

After their escape from Limors, Erec asks Enite's forgiveness for mistreating her, explaining that he had been testing her to see if she were a 'rehtez wîp. At this point, we must decide if the journey was, in fact, a planned test. The only evidence we have in support of this view is Erec's statement in line 6781: 'ez was durch versuochen getân'.

There are, however, numerous pieces of evidence <u>against</u> this theory. For example:

1. Kuhn writes that, In Part 1 (which includes much of the journey), the course of Erec's journey is dictated by Fate: ". . . Alle Episoden . . . sind Zufälle."[60]

   If Kuhn is correct in his assumption, then the journey as a planned test is out of the question.

2. Erec could not plan the types of adventures which he and Enite would encounter, so he could not test Enite for one specific fault.

3. There is a parallel between the Iders encounter and the journey. In both cases, Erec has been dishonored and he goes on an adventure to avenge himself and to regain his honor.

4. There is the recurring motif of the "unknown path". When Erec follows Iders, for example, he does not know where he is going (255). We see this motif again in lines 3111-12 and 5288-90. Only after the couple leave Limors are they on familiar ground (6762-63).

   I believe that the motif of the "unknown path" argues against the "planned test" theory since this motif probably symbolizes the fact that neither Erec nor Enite knows where they are going or what will happen next.

We must conclude, then, that, if the journey was in fact meant to be a test, it was so only in a very general way, and that not even Erec was sure what form the test was going to take. It is equally likely, however, that Erec was simply rationalizing his mistreatment of Enite by claiming that it had been a deliberately planned test.

There is one more lesson to be learned after the escape from Limors. Erec must learn to accept defeat. As we have seen, Erec has won every combat in which he has been engaged, even against the most overwhelming odds. Yet, in the second encounter with Guivreiz (whom he had previously defeated), Erec is himself defeated. He takes this quite well, as can be seen in lines 7000-02.

The final step in Erec's development occurs in the Joie de la Curt episode and will be discussed later.

Youth

I believe that the reason why Erec and Enite fail in their duties as knight and lady, as King and Queen, is that they are quite simply too young and inexperienced for the duties and responsibilities with which they are burdened after their return to Karnant. This becomes quite clear when one analyzes certain key passages and phrases which Hartmann uses to describe the couple.

In Part 1 (1-2923), we see no indication that Erec is a famous knight. He is the Queen's companion--not even her protector, since he is unarmed ('wan Erec was blôz als ein wîp' (103)).

His practical experience as a knight begins when Ginover gives him permission to avenge himself on Iders. Hartmann reemphasizes that Erec is inexperienced in combat by stressing the fact that Iders has everything he needs for a tournament (732-745), while Erec must borrow armor and weapons from Koralus.

Koralus' daughter Enite also plays an important role in Erec's first experience as a knight, since she is the superficial motive for Erec's challenge of Iders. One can say, then, that Erec--as a knight--is "born" upon his meeting with Enite.

The motif of being unprepared for what is expected of him is repeated at the wedding tournament at King Arthur's court. Since Erec has never taken part in a tournament before (2252-53), he does not have the necessary equipment and again must borrow, this time from Arthur.

The skill which he showed in defeating Iders is reaffirmed at this tournament, in which he easily defeats every opponent. He is a very capable knight. Hartmann praises Erec very highly; but he is at

the same time establishing a rather subtle system of marking Erec's true maturing as opposed to his apparent maturing. Erec is described as 'kint', 'junc', or 'fil de roi Lac' 36 times in Part 1; the last time he is called 'kint' is in line 2913, just prior to the 'verligen'.

Like Erec, Enite is not famous at the beginning of the tale. No one at Tulmein seems to have noticed what a great beauty she is. She is in a sense "born" upon her meeting with Erec, a fact which Hartmann emphasizes by writing that Enite is wearing a green dress, green being the color of birth, hope, and a new beginning.

This color motif is repeated at Arthur's court, when Ginover dresses her in a green gown. Like Erec's skill, her beauty is re-affirmed at court, where everyone agrees that she is the most beautiful girl they have ever seen.

Hartmann does not say that she has fine courtly manners, but describes her as shy and modest like a child (1320-25, 1489, and 1708-25). She is also not very knowledgeable about knightly combat, a fact to which Hartmann calls attention by describing her excessive fear for Erec's safety during the combat with Iders and the wedding tournament (800-806, 850-54, and 2839-44).

Hartmann calls her 'kint', 'junc', or 'maget' until line 1815, shortly after Arthur declares her to be the most beautiful woman at court. After this, she is known as 'wîp' or 'vrouwe', which can perhaps be seen as an indication that she is maturing emotionally at a faster rate than is Erec.

In Part 2 (2924-6687), Erec's process of maturing seems to stop for a time. Hartmann continues to refer to him as 'Erec fil de roi

Lac'. That he is known more as Lac's son than as a knight in his own right can be seen in the first encounter with Guivreiz. When Erec tells him his name, Guivreiz says: 'iuwer vater ist mir wol erkant' (4550). And Hartmann comments that, when Guivreiz hears who Erec's father is:

> dô vreute der kunec sich (4541)
> von vreuden er ûf spranc
> und bôt sich an sînen vuoz. (4545-46)

Erec continues to be referred to as 'fil de roi Lac' until line 6588, just before his "resurrection".

Enite, on the other hand, continues to develop. She is called 'künegin' three times in this part of the work. In line 3365, she calls herself by this title when trying to decide whether or not to warn Erec about the robbers. Hartmann calls her 'diu edle künegin' in line 6507, when Enite swears to Oringles that she will never eat again until Erec eats with her. This is the moment in which she truly becomes a queen.

In Part 3 (6688-10135), Erec is called 'künec Erec' for the first time in line 6763, when he admits to Enite that he has misjudged her. Hartmann uses this title 11 more times to describe Erec, the final time being upon Erec's return to Karnant. We can see, then, that Erec undergoes a clear transition from "Erec, the young man of King Lac" to "Erec, the son of King Lac", to "King Erec", a knight and a king in his own right.

Enite is called the 'künegin' four times in this part: since Hartmann has used this title for her three times before the opening of Part 3, we can see that Enite has consistently matured and developed

faster than Erec. This conforms to Carne's and Bezzola's assertion that it is a woman's duty to guide the man: in order to be an effective guide, one must know the region to be travelled.

Chapter 2

A COMPARISON WITH HARTMANN'S OTHER WORKS

Introduction

In this chapter, I will compare Hartmann's Erec to three of his other works--Iwein, Der arme Heinrich, and Gregorius. I will attempt to show that many parallels exist between these works, and that these parallels can be used as indirect evidence concerning the question of guilt in Erec.

Iwein

Hartmann opens Iwein by stating exactly what a man needs to do to gain honor both from God and from men--he needs to show kindness toward his fellow man:

> swer an rehte güete
> wendet sîn gemüete,
> dem volget saelde und êre. (1-3)

Because Iwein-like Erec--lacks this feeling of 'erbarmen', he also lacks 'saelde', that is, 'gotes hulde'.

Like Erec, Iwein fights only to gain honor for himself during the first part of the work. Also like Erec, Iwein's marriage makes apparent his tendency toward 'unmâze'. Gawein advises Iwein not to be like Erec, but rather to attend to his duties at the castle, and still go to fight in tournaments from time to time. But Iwein become obsessed by fighting in tournaments and neglects his duty to his wife. She rejects him when he does not return within a year as he had promised, and he goes mad as a result of her repudiation. Some critics

have compared this period of insanity to Erec's behavior during the journey, a comparison I feel is justified since Erec's behavior toward Enite during the earlier part of the journey is not quite rational.

Iwein falls asleep one day and, when he awakens from his sleep, he awakens also from his madness, thanks to the help of a lady. This can, of course, be compared to the fact that Erec, at Limors, is awakened by the sound of Enite's voice. Both men, then, are "reborn" in that, not only do they regain the courtliness which they had before their "fall", they gain a sense of compassion lacking in them before.

Soon after his recovery, Iwein shows that he is on his way to being completely cured by the fact that he fights, not to gain honor for himself, but to help someone else--the lady of Narison. That he has not yet achieved the perfection Hartmann expects of a knight can be seen in the fact that God is not mentioned in this passage. In his stories, Hartmann uses God's personal intervention in the affairs of a character to indicate that the character has established the proper relationship with Him and has thus achieved earthly perfection.

Iwein's progress continues in the Harpin episode. Before he decides whether to stay and fight the giant, he asks for God's help:

> nû gebe mir got guoten rât,
> der mich unz her geleitet hât,
> daz ich mich beidenthalp bewar
> sô daz ich rehte gevar. (4889-92)

And, when answering the giant's taunts, he replies:

> und wil sîn unser trehten
> nâch rehtem gerihte pflegen,
> sô sît ir schiere gelegen. (5014-16)

Here he shows that he has learned to depend on God, just as has Erec in the Cadoc episode.

One can compare Iwein's combat against Lunete's accusers with Erec's experience at Joie de la Curt in that, in both cases, the knights' trust in God is absolute:

> ouch hete mîn her Iwein
> grôzen trôst zuo den zwein,
> daz got und ir unschulde
> den gewalt niene dulde
> daz im iht missegienge. (5167-71)

When he is advised to withdraw from the battle, he replies: 'got gestuont dêr wârheit ie: / mit ten beiden bin ich hie' (5275-76). With these lines, Hartmann confirms that God now favors Iwein, and that the knight, with God's help, will defeat Lunete's accusers and save her life and honor.

Gregorius

There are not as many parallels between Erec and Gregorius as exist between Erec and Hartmann's other works. However, there are two points I wish to mention: firstly, that, like Chrêtien's Erec and Sir Gawein, Gregorius' parents confess that they have done wrong before they do their penance:

> daz ist diu wâre triuwe
> die er ze gote solde hân:
> buoze nâch bîhte bestân. (76-78)

Erec, as already stated, does not verbally acknowledge his guilt.

Secondly, the parents proceed to do penance, but they do so separately. The father leaves on a journey, and the mother stays behind and does good works (lines 590-610). This fact leads one to believe that Enite accompanies Erec on the journey, not to do penance, but for some other reason.

Der arme Heinrich

The differences and similarities between Erec and Heinrich and between Enite and the 'maget' can be used as an indirect means of deciding who is guilty in Erec.

The similarities between Heinrich and Erec are striking. In lines 39-46, Hartmann describes Heinrich's many virtues, which include 'rîcheit' and 'êre'. When one compares this to Walther von der Vogelweide's poem 'ich saz ûf eime steine', one can easily see what Heinrich is lacking; namely, God's favor:

> wie man driu dinc erwurbe
> der keines niht verdurbe.
> diu zwei sint êre und varnde guot,
> . . . daz dritte ist gotes hulde,
> der zweier übergulde. (8-13)

Since we have no access to Hartmann's introduction to Erec, we cannot say with absolute certainty that this is Erec's problem as well. There is, however, considerable evidence which points to this conclusion, which has already been discussed under the heading "Erec and God".

Hartmann continues to draw parallels between these two heroes; for example, compare these two passages from Erec and Der arme Heinrich, both of which occur immediately before the hero's fall from grace:

Erec

> . . . man begunde gelîchen
> sin wîsheit Salomône,
> sin schoene Absolône,
> an sterke Samsônes genôz.
> Sin milte duhte si sô grôz,
> diu gemâzete in niemen ander
> wan dem milten Alexander. (2815-21)

Heinrich

er was hövesch und dar zuo wîs. (74)
er was ein bluome der jugent . . . (60)
als ouch Absâlone. (85)
er was der nôthaften fluht
ein schilt sîner mage.
der milte ein glîchiu wâge. (64-66)

Both share the same virtues, then, and both lack the same: 'gotes hulde'. They react in the same way to their difficulties as well: after their fall, both are embittered and remove themselves from society.

They both try various means of "curing" themselves as well. Heinrich tries to attain a cure by giving away all of his worldly possessions (251-255). But, because he does a good deed for the wrong reason--solely to benefit himself--his gesture is in vain.

Erec tries for a "cure" by devoting himself entirely to knightly combat, hoping to regain his lost honor in this way. But, like Heinrich, he does this for the wrong reason--he himself is the beneficiary of his actions in that he fights in self-defense or for honor. Not until he fights to benefit another--Cadoc--can his deeds be considered truly worthy.

Both Heinrich and Erec are cured through the help of the women in their lives--the 'maget' and Enite. The similarities between these two are not as apparent as the differences.

Both wish to help their lords, and both in fact do so in the end. However, there are two important differences between the two women which must be discussed.

Firstly, the 'maget' makes her decision to help Heinrich without any direct assistance from God. Enite, on the other hand, is constantly appealing to--and receiving aid from--Him.

Secondly, the 'maget' is as interested in helping herself as she is in helping Heinrich. Enite helps Erec, believing she will die for doing so.

When confronted by the decision of whether or not to warn Erec of danger, Enite prays to God for guidance, and Hartmann makes it quite clear that God answers her prayers. The 'maget' does not pray to God in deciding to sacrifice herself and, although her parents believe that she is inspired by the Holy Ghost, Hartmann, as narrator, does not confirm this.

As to the second point, when the 'maget' is explaining to her father why she should be allowed to sacrifice herself, she uses 7 lines to point out how this act would benefit Heinrich, 5 explaining the benefits to herself, and 16 the benefits to her parents (599-627). Later, when she discusses the matter with her mother, she describes the benefits to herself in 151 lines, those to her parents in 13 lines, and does not directly mention Heinrich's benefits at all (691-765).

She does, however, explain that her death will help Heinrich in line 938--when she is trying to convince Heinrich himself why she should be allowed to sacrifice herself to save him.

When speaking with the doctor in Salerno, she again reverts to her original point; that is, that she has the most--a 'himmelkrône'--to gain by her death. Like Erec and Heinrich, she is doing the right thing but for the wrong reason.

Enite resolves to help Erec with no thought of benefit to herself. Indeed, she believes she will die for doing so and she, unlike the 'maget', does not seem to view this as desirable.

For both Erec and Heinrich, the first step in the healing process is in saving Enite and the 'maget' from a threatening situation. For Heinrich, the moment comes when he sees the 'maget' naked and bound to a table, the doctor standing over her with a knife. He cannot bear that she die for his sake and orders her to be freed.

Erec, by mistreating Enite in front of the Count, has led the latter to believe that Enite would welcome his advances. The couple must flee to evade him, and Hartmann states that Erec is concerned, not for himself, but for his wife (4116-4117). This is the first indication we have that Erec's attitude toward Enite is softening.

Chapter 3

A COMPARISON WITH CHRETIEN'S EREC AND GEREINT

Introduction

In this chapter, I will compare certain key scenes in Hartmann's Erec with the corresponding scenes in Chrétien's Erec et Enide and the Welsh Gereint. These scenes are:

1. The first meeting
2. 'Verligen'
3. "Klageszene"
4. Reconciliation
5. Joie de la Curt / Hedge of Mist

I hope to prove that, by changing key elements in each of these scenes, Hartmann in fact changed the whole thrust of the epic.

Chrétien

The First Meeting

Rank

In both the German and the French versions of the Erec tale, there is a difference in rank between Erec and Enite. Chrétien writes that Enide is the daughter of a 'vavassour'; Hartmann, on the other hand, has made Enite's father a 'grave'. This raising in rank was, I beleive, an attempt by Hartmann to make a marriage between Erec and Enite more acceptable to his courtly listeners.

He also emphasizes this by stating that Enite's birth is 'âne schande', and that her father is a friend of Erec's father. Neither of these points is found in Chrétien.

Marc Bloch[61] writes that the difference in rank between the two is, in spite of Hartmann's efforts, still too great to meet with the favor of a medieval audience. In support of his belief, he quotes a passage from the Spanish work El Cantar de mio Cid in which the Counts of Carrion, who are married to the daughter of the King's vassal El Cid, decide that their wives are not worthy of them, and beat them almost to death, saying:

> De nuestros casamientos agora somos vengandos. (2758)
> Pues nuestras pareias non eran pora en braços.
> La desondra del Leon assio yra vengando. (2761-62)

Bloch takes this passage completely out of context. He neglects to mention that the two Counts are arrested and condemned by the Court for what they have done, and that the women later marry the Kings of Aragón and Navarre. This fact nullifies Bloch's argument.

Youth

When Erec meets Enide for the first time, she is wearing a white dress. It is generally accepted that Chrétien used this color to symbolize Enide's innocence.

Hartmann, on the other hand, describes Enite as being clothed in green. Some critics view this change as an indication that Enite is in some way less than innocent. Carne, among others, believes, however, that Hartmann used this color to symbolize birth and hope, rather than to indicate guilt.[62]

The fact that Enide is a well known beauty while Enite's beauty seems to have gone unnoticed until Erec's arrival leads the listener to come to the same conclusion as did the change in dress color; that is,

that Enite, unlike Enide, is symbolically "born" upon meeting with Erec.

Marriage Arrangements

Cramer criticizes Enite's actions regarding the marriage agreement on two counts: firstly, because she has not, in his opinion, earned her new rank; and, secondly, because she, more so than Erec, disregards the difference in rank between them.[63]

Both of these criticisms are unfounded, the first for two reasons: Enite has already begun to earn the honors which Erec bestows upon her in that she has aided him to save his own honor (in the Iders combat). Furthermore, it is a favorite motif of Hartmann's for the characters to earn their honors "after the fact". As we have seen, both Iwein and Heinrich achieve perfection long after they have won honor, riches, and fame. Neither Hartmann nor Chrétien implies a single word of criticism of the woman during this scene.

Cramer also asserts that Enite ignores the difference in their ranks more than does Erec. In neither Hartmann's nor Chrétien's version does Enite take part in the marriage arrangement. In fact, Hartmann has changed the scene to make Enite's father appear in a more sympathetic light.

In the French version, Enide's father seems rather mercenary, telling Erec that he has already turned down several proposals for his daughter because he believed that he could make a better match for her (525-534). Enite's father, on the other hand, reacts with surprise and a becoming modesty when Erec tells him that he would like to marry Enite.

Verligen

There are three important differences between Hartmann's version of this scene and Chrêtien's. Firstly, while Enide certainly grieves for her husband's dishonor, she seems equally concerned by the fact that, if he is dishonored, she will be too (2558-65). This seems rather selfish when compared with Enite, who cares only about her husband and not at all about herself.

Secondly, Chrêtien's Erec accepts the responsibility for his actions, stating in lines 2576-77 that the courtiers' criticism of him was justified. Hartmann's Erec appears to accept the criticism as true because he immediately sets out to change the situation, but he never actually makes any admission of guilt.

Finally, Chrêtien's Erec gives the impression that he is quite calm during the preparations for the journey since he makes arrangements with his father that Enide will be cared for and that she will receive one-half of the Kingdom if he--Erec--should die during the journey (2725-31).

The fact that Hartmann does not mention these details--coupled with the absence of an admission of guilt--leads one to conclude that the poet meant the listener to believe that Erec was upset and angry when he and his wife left Karnant. If this is true--and I believe it is--it would support the view that Erec wanted to punish Enite as well as test her during the journey.

Klageszene

The "Klageszene" is that in which Enite mourns over the body of her seemingly dead husband. Knapp theorizes that ten motifs appear in this passage.[64] Of these ten, four appear in Chrêtien, and three are common in medieval literature. The remaining three, which Hartmann seems to have developed on his own, are significantly all religious in nature:

1. Enite pleads with God to let husband and wife either live or die together; and accuses Him of a lack of mercy.
2. Enite accuses death of injustice.
3. Enite says she is fated by God to be unhappy.

Knapp writes that the first of these motifs appears in Genesis and the other two in the Book of Job.[65]

Some critics interpret the tree motif as symbolizing the Garden of Eden with Enite as an Eve-figure. Enite, in fact, compares herself with Eve in lines 5939-46. Willson believes that this comparison is not valid since, as far as Enite knows, her husband is dead, and she is mourning him 'âne mâze'.[66]

Knapp believes that the tree motif comes from Job and that Hartmann meant his listeners to compare Enite's suffering with those of Job rather than to think of her as another Eve.

Knapp's theory fits the evidence much better than does the "Eve-theory"--since two of the three new motifs introduced by Hartmann come from Job and since Hartmann declares that God Himself helps to ease Enite's sufferings.

Reconciliation

Hartmann made three major changes in the reconciliation scene. The first of these is that Enite guides Erec when the two are escaping from Oringles' castle:

nâch vrouwen Enîten râte
(wan si in den wec lêrte)
ûf die strâze er kêrte
die er gebâret dar reit:
daz geschach durch gewarheit. (6745-49)

Chrêtien does not mention that Enide shows Erec the way, although her husband--like Enite's--had also been carried unconscious to the castle.

I believe that, by adding this detail, Hartmann was reaffirming the fact that he views Enite as Erec's guide.

Secondly, Chrêtien states Erec's reasons for testing Enide quite clearly in lines 4922-23:

et je resui certains et fis,
que vos m'amez parfitement.

We understand now that Chrêtien's Erec had doubted Enide's love and that the reason he had brought her along on the journey was so that she could prove her love for him.

Erec's purpose in Harmann's version is a bit more obscure in that he says he brought her along to discover whether she was 'ein rehtez wîp' (6782). These words have been interpreted in many ways, but I believe that they cannot be interpreted as meaning that Erec doubted her love, because Hartmann obviously chose to change the meaning of this scene when he changed the wording.

I believe that Erec wanted to find out if Enite would be a proper queen as well as wife, and that the word 'rehtez' refers to a sense of loyalty and duty.

The final change which Hartmann made in this scene is the most important one. Chrétien's Erec says:

> et se vos rien m'avez mesdite,
> je le vos pardoing et claim quite
> del forfet et de la parole. (4927-29)

In other words, he forgives his wife for criticizing him because he realizes now that she truly loves him in spite of the criticism.

Hartmann's Erec does just the opposite, asking Enite to forgive him for having mistreated her:

> und bat die tugentrîchen
> daz si wolde vergeben
> als ungeselleclîchez leben
> unde manege arbeit
> die si ûf der verte leit. (6795-99)

By changing the apology so completely, Hartmann meant to show that he considered Enite's criticism of her husband both justified and necessary, thereby absolving her of any suspected guilt in the matter.

Joie de la Curt

The episode at Joie de la Curt is in itself a parallel of the Erec/Enite story. The question to be discussed is, in what way and to what extent?

Piquet describes the possible relationships between men and women in Hartmann's works:

> Ou le chevalier est subjugué par la femme et passe ses jours dans l'oisiveté, menant l'existence du paysan absorbé par les soucis matériels, ou bien c'est lui qui triomphe de la femme et affirme son droit de suivre sa voie belliqueuse.[67]

Zaddy sees a parallel in that Erec and the lady are similar to each other, as are Mabonagrin and Enite.[68] Just as Enite had previously been dominated by her love for Erec and by her unwillingness to accept the fact that she must disobey her husband in order to help him, so too Mabonagrin is unwilling to break his promise to his lady even though he knows it would be better for them if he did. Enite, of course, does disobey Erec in order to help him, but only after considerable soul searching.

Cramer views this episode as a direct parallel to the Erec/Enite story. He believes that both Enite and the lady are Eve-figures who tempt their men into uncourtly behavior.[69]

Carne says just the opposite and views Enite--more so than Erec--as the means through which the couple in the garden are reintegrated into courtly society:

> Die Freundin Mabonagrins ist ihrem Wesen und Handeln nach Enites Gegenfigur. Die Heldin löst auch diese Disharmonie auf, indem sie die Verwandten der Gesellschft wieder eingliedert.[70]

Willson is of the opinion that this episode parallels the Erec/Enite story only in that both deal with a disordered love based on 'unmâze'.[71] Mabonagrin's 'unmâze' is shown by the fact that he took the lady away with him when she was still underage, and did so without her family's permission. The lady, of course, wants to keep herself and her lover isolated from society. Like Erec, then, she is tempted--though unwittingly--by her partner, to 'verligen'.

I believe that there are two conclusions one can draw from an analysis of this episode in both Hartmann's and Chrétien's work. The first is that, as Zaddy has suggested, Hartmann meant his listeners to

draw a comparison between Erec and the lady and between Enite and Mabonagrin. Although the second pair are the indirect cause of the 'verligen', it is the first pair who actively instigate this action.

Enite, with God's help, is able to resolve the problem with Erec; but Mabonagrin and his lady need Erec and Enite's help in order to solve their problem. Again we see Enite in the role of "teacher", in that it is she who reconciles the lady to the changed situation. This holds true for both Hartmann and Chrétien.

The second point involves a major change in the episode by the German author. It is the introduction of the eighty widows, and of religious overtones not to be found in Chrétien. This is an obvious attempt by Hartmann to show that Erec's problem was far more fundamental than a simple over-fondness for his wife's company. Hartmann wants to make clear that Erec's flaw was 'unmâze' and that, symptomatic of this, was the 'verligen', the absence of 'erbarmen', and a disordered relationship with God.

Gereint

The First Meeting

Enid's father, like Enite's, is of high rank. "I lost a great earldom,"[72] he explains to Gereint who had inquired about the man's obviously reduced circumstances. However, Enid's father's character is not as sympathetically drawn as Enite's, since he admits that he lost his property during an attempt to steal his nephew's.

Hartmann states outright that the reason Enite must care for Erec's horse is that there are no servants: 'uns gebristet der knehte'

(350). Chrêtien writes that there is one servant, yet Enid must still care for Erec's horse. It is not really clear in Gereint whether or not there is a servant. H. Sparnaay says there are none.[73] R. Edens claims that there is one.[74] By stating plainly that Enite's father has no servants, Hartmann has made the fact that Enite must act as a servant more understandable and acceptable.

Another important difference between the German and the Welsh work is that there is no hint of passion between Gereint and Enid, while Erec and Enite's emotional involvement with each other is quite apparent.

For example, during the combat with Iders, Enite fears for his life:

si begunde ir gesellen klagen.
si wânde er waere erslagen.
und er belibe des slages dâ. (852-854)

The Welsh author does not stress Enid's reactions to the combat, but simply describes her family's reactions as a unit, and that very mildly--he writes that, when Gereint is winning, they are happy; when he is losing, they are sad.

During this same combat, when Erec's strength is flagging, he looks up, sees Enite, and immediately feels revitalized:

und als er dar zuo ane sach
die schoenen vrouwen Enîten,
daz half im vaste stâten:
wan dâ von gewan er dô
sîner krefte rehte zuô. (935-939)

When Gereint finds himself weakening, he is urged on by Enid's father who tells him to remember the way he and Gwenhwyvar had been insulted.

Hartmann continues to stress the fact that Erec and Enite have feelings for each other, for example, in lines 1847-86, in which he says that the two looked at each other like 'habeche' look at their prey. There is no hint that Gereint and Enid feel any love or desire for each other prior to the 'verligen' scene.

Thus, the fact that Erec and Enite are plainly very much in love with each other, combined with the fact that the scene at Karnant takes place shortly after their wedding, makes their behavior there understandable, though not acceptable.

Verligen

There are many significant differences between the 'verligen' scene in Hartmann and that in Gereint. The first of these is that three years pass between Gereint and Enid's wedding and the time they are called to Karnant. This fact makes their failure to behave responsibly much less understandable since one assumes that, in those years, they had the opportunity to learn how to deal with their duties and responsibilities in a mature manner.

Gereint also seems to be reluctant to take on his duties as King when his father asks him to, saying, "I did not ask you to place control of your realm in my hands, or call me away from Arthur's court." This indicates a tendency in Gereint to place his own desires ahead of everything else--he wants to continue to gain fame by fighting in tournaments rather than do his duty to his father.

This self-centeredness can also be seen in the explanation as to why Gereint no longer fights in tournaments: "When Gereint

perceived how his fame had grown, he began to prefer comfort and leisure, for no one was worthy of combat with him."

As in the other stories, the people begin to complain about Erec's behavior. Unlike in them, Gereint does not give Enid a chance to explain her words. He merely misinterprets her lament and goes off on the journey in a jealous rage, since he believed that "She spoke not out of concern for him, but out of love for another man." Thus, he tells her to wear her worst dress to signify that he doubts her virtue.

It is important to note, then, that Gereint goes on the journey not to redeem himself in the eyes of his peers, but rather to punish his wife and to make her admit that he is the very best knight in the land.

Klageszene

This scene is considerably shorter than either the German or French versions. There is no sign of the extravagant mourning which appears in these works, a fact which is significant since Enid, unlike Enite and Enide, apparently feels in no way responsible for Gereint's injuries.

Another major difference in the Welsh story is that Enid knows that Gereint is still alive. Enid, being faithful to a living if sorely wounded husband, has less emotional impact than Enite's and Enide's fidelity to an apparently dead husband.

Reconciliation

Like the "Klageszene", this scene is much shorter in the Welsh than in the other two versions.

There is one major similarity in that, when the couple leave the castle, Enid rides in front of Gereint to show him the way. As already stated, this is symbolic of her role as moral guide.

This is reinforced by the fact that, unlike in Hartmann's version in which God sends Erec his horse, Enid tells Gereint where his horse is. The horse, as previously mentioned, symbolizes society and, by pointing out that Gereint could not find his horse without Enid's help, the author shows symbolically that Gereint could not reenter society without his wife's guidance.

Another most important difference is the statement by the author that Gereint regrets having caused Enid pain since he now knows "that she had been in the right". Like Hartmann's Erec, Gereint knows that he had been in the wrong. Unlike him, Gereint admits this only to himself. He never tells Enid that he now believes her to be guiltless. In a sense, Gereint has learned very little about being a true knight, certainly less than either the French or the German Erec.

Hedge of Mist

Like Hartmann's Erec, Gereint chooses to go on this last adventure. The Welsh poet, like the German, seems to view this as a final test, an affirmation of the knight's perfection. However, the two poets have widely diverging ideas about what constitutes knightly perfection.

The Welsh poet stresses the physical and magical aspects of the scene. He says, in effect, that Gereint can conquer anyone or anything, including magic. This fits in with the fact that Gereint stated to Enid that he would prove to her that he had not lost his strength.

Hartmann, as stated earlier, views this final episode as a parallel to the Erec/Enite story. He also added religious overtones to show that Erec has attained a proper relationship with God. Both these elements are lacking in the Welsh.

CONCLUSION

In the introduction to this paper, I wrote that there were three questions which had to be answered. I will here recapitulate these questions and my answers.

In answer to the first question--Who is guilty?--in my opinion, it is clear that both Erec and Enite are guilty, although to different degrees and of different things.

The answer to the second question--Of what are they guilty?--is fairly complex because both characters are guilty of more than one misdeed.

I believe that Enite was partially responsible for the 'verligen', but only in that she was the unwitting cause for it.

She was guilty of failing to do her duty as queen when she did not warn Erec right away about what his courtiers were saying.

Finally, she was guilty of a faulty relationship with society, primarily because she refused or did not know how to accept her role--as defined by society--in her husband's public life.

Erec was guilty of far more. He must take most of the responsibility for the 'verligen' since he was the active instigator of it.

He failed in his duty as a knight and as a king in that he allowed himself to succumb to the temptation to stay at home.

He failed to accept his wife's role as it was defined by society in that he punished her for speaking out when in fact it was her duty to do so.

He failed to act in a courtly manner, first by neglecting his duty as a knight, and then by mistreating Enite.

He had a faulty relationship with society throughout most of the work, since he tended to isolate himself from it, first at Karnant, then during the journey.

Finally, he had a faulty relationship with God. This was shown by his lack of 'erbarmen' and by his unwillingness--or inability--to trust in God during most of the work.

All of these flaws can, of course, be summed up in one word--'unmâze'.

The final question is--Why have Erec and Enite committed the acts which led to their guilt? I believe that Hartmann made his position on this subject quite clear--Erec and Enite are simply too young for both the honors and the responsibilities which are given them.

As I have already shown, both Erec and Enite mature considerably in the course of the work. Erec is, then, the story of how two young people--the children of their fathers so to speak--learn to deal responsibly with each other and with society, and in the process become persons in their own right as a result of their sufferings.

FOOTNOTES

[1]Thomas Cramer, "Soziale Motivation in der Schuld-Sühne-Problematik von Hartmanns Erec", Euphorion, 66 (1972), 98.

[2]F. Piquet, Etude sur Hartmann d'Aue (Paris: Ernest Leroux, 1898), 144.

[3]Hugo Kuhn, "Erec", Festchrift Paul Kluckhohn und Hermann Schneider (Tübingen: 1948), 144.

[4]Rodney Fisher, "Erecs Schuld und Enitens Unschuld bei Hartmann", Euphorion, 69 (1975), 161.

[5]Hans Blosen, "Noch einmal: Zu Enites Schuld in Hartmanns Erec", Orbis Litterarum, 31 (1976), 95.

[6]Hans Bayer, "'bî den liuten ist sô guot': Die 'meine' des Erec Hartmanns von Aue", Euphorion, 73 (1979), 273.

[7]Petrus Tax, "Studien zum Symbolischen in Hartmanns Erec: Enites Pferd", Zeitschrift für deutsche Philologie, 82 (193), 43.

[8]Heinz Stolte, "Der Erec Hartmanns von Aue", Zeitschrift für deutsche Bildung, 17 (1941), 297.

[9]Michel Huby, "Hat Hartmann von Aue im Erec das Eheproblem neu gedeutet?" Recherches Germaniques, 6 (1976), 16.

[10]Dieter Welz, "The Spirit of Adventure in Middle High German Romances of the Arthurian Cycle", English Studies in Africa, 16 (1973), 78.

[11]Eva-Maria Carne, Die Frauengestalten bei Hartmann von Aue (Marburg: N.G. Elwert Verlg, 1970), 31.

[12]D.H. Green, "Hartmann's Ironic Praise of Erec", Modern Language Review, 70 (1975), 798.

[13]Barbara Thoran, "'diu ir man verrâten hât'--Zum Problem von Enites Schld im Erec Hartmanns von Aue", Wirkendes Wort, 25 (1975), 256.

[14]Stolte, 296.

[15]H.B. Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec", The German Quarterly, 43 (1970), 5.

[16]Cramer, 104.

[17]Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec, 5.

[18]Thomas Artin, The Allegory of Adventure (Lewisburg: The Buckness University Press, 1974), 102.

[19]Antonín Hrubý, "Die Problemstellung in Chretiens und Hartmanns Erec", Deutsche Vierteljahresschrift, 38 (1964), 339.

[20]Z.P. Zaddy, Chrétien Studies (Glasgow: University of Glasgow Press, 1973), 20.

[21]Rolf Endres, "Die Bedeutung von 'güete' und die Diesseitigkeit der Artusromane Hartmanns", Deutsche Vierteljahresschrift, 44 (1970), 605.

[22]Kuhn, 146.

[23]Carne, 56.

[24]Cramer, 98.

[25]Ibid.

[26]Fisher, 160.

[27]Artin, 103.

[28]Zaddy, 28.

[29]Cramer, 104.

[30]Ibid., 110.

[31]Fisher, 169.

[32]Thomas Cramer (trans.), Hartmann von Aue: Erec (Frankfurt: Fisher Taschenbuch Verlg, 1975), 296.

[33]Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec, 11.

[34]Piquet, 165.

[35]Stolte, 290.

[36]Cramer, 100.

[37]Stolte, 296.

[38]Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec, 5.

[39]Stolte, 298.

[40]Tax, "Enites Pferd", 33.

[41]Ibid., 35.

[42]Welz, 78.

[43]Huby, 5.

[44]Kuhn, 148.

[45]Cramer, 109.

[46]Fisher, 161.

[47]Carne, 89.

[48]Sheema Buehne (trans.), Gregorius (New York: Frederick Ungar Publishing Co., 1966), 256.

[49]Stolte, 291.

[50]Bayer, 274.

[51]Kuhn, 146.

[52]Huby, 11.

[53]Reto R. Bezzola, Le sens de l'aventure et de l'amour (Paris: La Jeune Parque, 1941), 143.

[54]Fisher, 164.

[55]Ulrich Stökle. Die Theologischen Ausdrücke und Wendungen im Tristan Gottfrieds von Strassburg (Ulm A.D.: Druck von Dr. Karl Hohn, 1915).

[56]Ibid.

[57]Petrus Tax, "Studien zum Symbolischen in Hartmanns Erec: Erecs ritterliche Erhöhung", Wirkendes Wort, 13 (1963), 278.

[58]H.B. Willson, "Sin and Redemption in Hartmann's Erec", Germanic Review, 33 (1958), 11.

[59]Green, 798.

[60]Kuhn, 143.

[61]Marc Bloch, La société feodale (Paris: 1939), 334.

[62]Carne, 33.

[63]Cramer, 104.

[64]Fritz Peter Knapp, "Enites Totenklage und Selbstmordversuch in Hartmanns Erec", Germanisch-romanische Monatsschrift, 26 (1976), 83.

[65]Ibid., 87.

[66]Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec", 9.

[67]Piquet, 144.

[68]Zaddy, 46.

[69]Cramer, 106.

[70]Carne, 24.

[71]Willson, "'triuwe' and 'untriuwe' in Hartmann's Erec", 18.

[72]Jeffrey Gantz (trans.), The Mabinogion (New York: Penguin Books Ltd., 1976), 264.

[73]H. Sparnaay, "Zu Erec-Gereint", Zeitschrift für Romanische Philosogie, 45 (1925), 56.

[74]Richard Edens, "Erec-Gereint" (diss.) Rostock 1910, 80.

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Appendix A

CHRONOLOGICAL INDEX OF SELECTED SECONDARY LITERATURE

Author	Title	Date	Conclusions
F. Piquet	Etude sur Hartmann d'Aue	1898	Pro Enite
G. Ehrismann	Märchen in hofischen Epos	1905	
S. Hofer	Die Problemstellung in Erec	1928	Anti Enite
E. Scheunemann	Artushof und Abenteuer . . .	1937	Pro Enite
R. Bezzola	Le sens de l'aventure . . .	1941	Pro Enite
H. Stolte	Der Erec Hartmanns von Aue	1941	Share Guilt
H. Kuhn	Erec	1948	Pro Enite
W. Ohly	Die heilsgeschichtliche Struktur	1958	Share Guilt
H. Willson	Sin and Redemption in . . .	1958	Pro Enite
A. Hatto	Enid's Best Dress . . .	1960	Pro Enite
P. Tax	Studien . . . Enitens Pferd	1963	Anti Enite
P. Tax	Studien . . . Erecs ritterliche . . .	1963	Anti Erec
J. DeJong	Hartmann von Aue als Moralist . . .	1964	Share Guilt
A. Hruby	Die Problemstellung in . . .	1964	Pro Enite
M. Borodine	La Femme et L'amour au XIIe . . .	1968	Pro Enite
M. Huby	L'approfondissement . . .	1967	Pro Enite
A. Meng	Vom Sinn des ritterlichen . . .	1967	Pro Enite
H. Siefken	'der saelden strâze': Zum . . .	1967	Anti Erec
E. Carne	Die Frauengestalten bei . . .	1970	Anti Enite
H. Eroms	'vreude' bei Hartmann von Aue	1970	Share Guilt
W. Jackson	Some Observations on the . . .	1970	Anti Erec
H. Willson	'triuwe' and 'untriuwe' in . . .	1970	Shared Guilt

Author	Title	Date	Conclusions
T. Cramer	Soziale Motivation in der . . .	1972	Anti Enite
E. Mickel	A Reconsideration of . . .	1972	Pro Enite
D. Barnett	Chrétien's Use of the . . .	1973	Pro Enite
R. Pérennec	Adaptation et société: . . .	1973	Anti Erec
R. Schnell	Literarische Beziehungen . . .	1973	Anti Enite
D. Welz	The Spirit of Adventure . . .	1973	Anti Society
T. Artin	The Allegory of Adventure	1974	Share Guilt
R. Fisher	Erecs Shuld und Enitens . . .	1975	Pro Enite
D. Green	Hartmann's Ironic Praise . . .	1975	Anti Erec
U. Peters	Artusroman und Fürstenhof . . .	1975	Pro Enite
B. Thoran	'diu ir man verraten hat'	1975	Pro Enite
H. Blosen	Noch einmal: zu Eniters . . .	1976	Pro Enite
M. Huby	Hat Hartmann von Aue im Erec	1976	Pro Enite
F. Knapp	Enites Totenklage und . . .	1976	Pro Enite
G. Kaiser	Textauslegung und gesellschaft . . .	1978	Share Guilt
H. Bayer	'bi den liuten ist so guot' . . .	1979	Share Guilt
H. Bayer	Hartmann von Aue: Die . . .	1979	Share Guilt
O. Ehrismann	Enite. Handlungsbegründungen	1979	Share Guilt

Table 1

Conclusions drawn by Critics, listed by decade

Date	Pro Erec	Pro Enite	Anti Erec	Anti Enite	Share Guilt
Pre 1900		1			
1900-1909					
1910-1919					
1920-1929				1	
1930-1939		1			
1940-1949		2			1
1950-1959		1			1
1960-1969		5	2	1	1
1970-1979		8	3	3	7

Table 2

Above Table, transferred into percentages

Date	Pro Erec	Pro Enite	Anti Erec	Anti Enite	Share Guilt
Pre 1900		100.00%			
1900-1909					
1910-1919					
1920-1929				100.00%	
1930-1939		100.00%			
1940-1949		66.67%			33.33%
1950-1959		50.00%			50.00%
1960-1969		55.60%	22.20%	11.10%	11.10%
1970-1979		38.10%	14.30%	14.30%	33.30%

Table 3

Definition of Guilt

Date	'verligen'	Separate Guilt
Pre -1900	1	
1900-1909		
1910-1919		
1920-1929	1	
1930-1939	1	
1940-1949	3	
1950-1959		2
1960-1969	3	5
1970-1979	4	11

It is difficult to draw any real conclusions from the first two tables since there were fewer articles written before 1940, and I have only used three of those which were written. However, it can be seen that, from this date onward, critics were more willing to believe that both Erec and Enite shared the guilt.

The significance of Table 3 is clearer. During the sixties and seventies, critics were more apt to downgrade the 'verligen' incident. The characters were found guilty (or innocent) of such things as transgressions against society's laws, sins against each other, inordinate marriage view, unearned rise in station, and so on.

Appendix B

HISTORICAL ANALYSIS

In this survey, I attempted to discover whether critics are influenced by the state of their own society in their selections of topics. This survey, then, asks the question: Did interest in the moral question in Erec increase when society began to question its own morality; or was interest in this particular problem relatively constant throughout the past approximately 150 years of literary criticism?

This survey does not concern itself with any conclusions drawn by critics in their articles; merely with the fact that the topic was chosen.

Tables 2 and 3 contain figures for two possible "nonemotional" topics as compared to the "emotional" topic of guilt. These are "Hartmann's Style in His Arthurian Epics" and "The Pre-Hartmann Iwein-Tradition".

"Total Works Written" includes articles, dissertations and books. The figures for "Total Works Written" and "Total Articles Written" in Table 4 exclude works discussing the guilt question in other Hartmann works.

The year 1973 was chosen semi-arbitrarily, as were the two topics used in comparison with the main topic.

All figures are taken from Elfriede Neubuhr's Bibliographie zu Hartmann von Aue.

Table 1

The Question of Guilt in Erec

Date	Articles	Total Works
Pre -1900	0	2
1900-1909	1	1
1910-1919	0	0
1920-1929	3	3
1930-1939	0	1
1940-1949	3	5
1950-1959	4	4
1960-1969	9	12
1970-1979	34	40
Total	54	68

63% of all articles written 1970-1979
57% of all works written 1970-1979

Table 2

Hartmann's Style in His Arthurian Epics

Date	Articles	Total Works
Pre -1900	2	10
1900-1909	2	6
1910-1919	1	3
1920-1929	2	8
1930-1939	0	15
1940-1949	0	2
1950-1959	5	7
1960-1969	11	18
1970-1979	9	13
Total	32	82

28% of all articles written 1970-1979
16% of all works written 1970-1979

Table 3

The Pre-Hartmann Iwein Tradition

Date	Articles	Total Works
Pre -1900	2	10
1900-1909	1	2
1910-1919	3	3
1920-1929	4	7
1930-1939	0	2
1940-1949	1	2
1950-1959	2	2
1960-1969	4	6
1970-1979	4	6
Total	21	40

19% of all articles written 1970-1979
15% of all works written 1970-1979

Table 4

Model Year 1973

	Articles	Total Works
Erec	5 - 29%	5 - 17%
Style	2 - 12%	2 - 7%
Iwein	0 - 0%	0 - 0%
Others	10 - 59%	22 - 76%
Total	17 - 100%	29 - 100%

Three conclusions can be drawn from the preceding data:

1. In a time when the questioning of morality became more and more a daily occurrence, as it did in the past decade, more critics chose a topic dealing with morality than had ever done so before (Table 1).

2. The sudden upsurge in the number of articles written cannot be wholly attributed to the fact that there were more literary critics writing in this decade than previously since the figure for the 2 "nonemotional" topics, though they do rise, do not show the same sudden and dramatic rise of the "emotional" topic (Tables 1, 2, and 3).

3. In a given year (1973), at the height of moral confusion in the world, more works were written on the topic of guilt in Erec than on any other single topic (Table 4).

Appendix C

ANALYSIS OF SELECTED SECONDARY LITERATURE BY GENDER OF AUTHOR

Author	Pro Erec	Pro Enite	Anti Erec	Anti Enite	Verligen	Other
Female	0	3 - 50%	2 - 33.3%	1 - 17.7%		2
Male	2 - 4%	13 - 25% 4* - 8%	20 - 38%	10 - 19% 4* - 8%	7	7

Conclusions:

1. More men than women are "pro Erec".
2. Fewer men than women are "pro Enite", but more men than women have exceptionally strong opinions about her.
3. More men than women are "Anti Erec".
4. More men than women are "Anti Enite", but men again show much stronger opinions.
5. Women tend to see guilt in actions other than the 'verligen', while men are evenly split between the 'verligen' and other forms of guilt.